

东海散士『东洋之佳人』的汉文异本 —保宁山显圣寺藏『东洋佳人』（武田范之笔）的介绍和翻刻—

井田進也

明治文学史向来把『东洋之佳人』一文看作是东海散士的畅销书『佳人之奇遇』的姊妹篇。另外，柳田泉在他已经古典化的『政治小说研究』里指出有两个人修改了『佳人之奇遇』的文章，他们即是高桥太华及武田范之。但是，高桥回答柳田的提问时似乎有点儿否定武田贡献的意思。根据对他们三个人的《笔癖》的比较研究¹，我发现正是在第九，十卷的草稿丢失之际，修改的主导权由太华转入武田手中²。这时删除了当时用于第十一卷以后诸卷的研究文章。本文试图把这一篇被删除的文字重新加以整理，公之于世。

仔细研究后期诸卷文章以后，我怀疑后来成为保宁山显圣寺第三十一代住持的武田与这些文章之成立关系密切。为此，我拜访了第三十五代住持田中雄司大师，承蒙馈赠了一份武田用汉文写作的『东洋佳人』原稿复本。

本来，庆应大学图书馆稿本的存在已经证明，『东洋之佳人』不是东海散士的作品。最近的研究也认为太华一八八七（明治二十）年八月在兴津清见寺以散士从前刊载在报纸上的小品「东洋美人ノ叹」为底本写了这篇文章。

然而，第三十三代住持秋山悟庵在给『东洋佳人』所写的「序」里作证说，他亲眼看到武田记述道「此篇写于明治十六年秋，而后出版于十七年」。

因此，『东洋之佳人』的真正著作者到底是谁？太华只日译了武田的『东洋佳人』汉文稿本吗？如果不发现武田作品的新刊本，这个孰先孰后的问题很难解决。不过，武田与『佳人之奇遇』后期诸卷形成的关系将变得越来越明确却是不容置疑的。

¹ 关于我的通过作者《笔癖》认定非署名文章的方法，参照拙著『歴史とテキスト—西鶴から諭吉まで』（光芒社、二〇〇一年）。

² 参照拙文「東海散士『佳人之奇遇』合作の背景—慶応大学図書館所蔵稿本を読む」『國文學』、一九九九年十月号。

Greek tragedy, comic and Homer

by Kenji Ôkubo

There has been no study that tried to show, the works of Greek tragedy and comic have common themes with each other and with two epics of Homer. Man can find in Homer twelve kinds of themes. (See about the themes in Homer my article "On the functions of the narrator in Homeric epics: Otsuma Journal of Comparative Culture 1 spring 2000) In this paper I would like to prove, by what kind of themes each of fortyfour works extant of Greek tragic and comic writers, Aischylos Sophokles Euripides and Aristophanes are bound up with Homer. It follows from what I have shown, the Greek dramatic works succeed Homeric themes so faithfully that they are classified into twelve groups by themes. Themes, that I mean here, are similar to those, that man uses in classical music. Each of them appears in works changing over and over its form and shows itself indirectly, after all by resemblance between each other.

“Antigone’s Death Reconsidered —A Response to Sumio Yoshitake’s '*Kalos Thanatos*: What Antigone aimed at'—”

by Shigenari Kawashima

Yoshitake’s article can be summarized as follows.

In the beginning Antigone was confident that she could attain *kalos thanatos* (beautiful death), and in this hope she attempted to bury her brother, knowing that she would be punished with death. What is the meaning of her actual death in this play, then? The answer can be found if one considers whether she eventually attained *kalos thanatos*.

Kalos thanatos was a special word used to glorify a soldier’s death in battle. In applying this idea to her own death to be incurred as penalty for her act of burying her brother, she compares her own death to that of a soldier. When arrested, she asks Kreon to kill her, expecting that her life will be forfeited as the price for her action. If she had been stoned to death as the original edict had declared, her death would undoubtedly have been seen as *kalos thanatos*. But Kreon changes the punishment to imprisonment. As a result, she loses the chance of attaining what she aimed at, and thus she kills herself.

Her failure to attain *kalos thanatos* comes essentially from the fact that it depended upon Kreon’s discretion when and how she would die. In short, from the beginning it was fated that she would be deprived of *kalos thanatos*, since as a woman there was no chance of dying while fighting with a weapon in hand. This was irrespective of the meritorious deed of devoting her life to a righteous cause.

The painful failure of her resolute and confident attempt to attain *kalos thanatos* is believed to have been intended by the playwright to afford the spectators (mostly male citizens) a chance to reconfirm the meaning of *kalos thanatos*, the male citizen’s ideal of life in democratic 5th century B.C. Athens.

The sympathy and pain we are led to feel at the end of this tragedy, however, seems to imply something quite different from what Yoshitake asserts in his article. The failure of Antigone to attain *kalos thanatos* must have given the spectators another perspective on their daily life acted out against the background of city-state ideology.

Yoshitake ignores Antigone's unforgettable speech (vv.450-462) in which she invokes the divine unwritten law against Kreon's edict. Yoshitake also underestimates the role of the prophet Teiresias, who appears just after Antigone has been taken to the cave-tomb, and confirms for Kreon and the spectators the significance of what she stands for.

It is true that Antigone has failed to die the kind of *kalos thanatos* she wanted and she deplores it as if she were forsaken by the gods in the very act of honouring the divine order. Her suffering is so complete that she feels deprived of even the sense of honour she hoped to gain by her action. The spectators learn that she was righteous in what she did, in spite of her own negative estimation of it. Teiresias declares the divine sanction of her act, the meaning of which she herself was not allowed to recognize.

Thus the role of Teiresias in revealing what is hidden behind Antigone's despair may be comparable to that of the Roman centurion of Mark 15:39 in responding, "Truly this man was the son of God" to Jesus' last words on the Cross, "*Eloi, Eloi, lama sabachthani?*"

Tsuchida Sekko* and Chicago World's Columbian Exposition of 1893

by Motoko Tsuchida

The Chicago World's Columbian Exposition of 1893 marked an epoch in Japan's diplomacy in an effort to win recognition among the big powers of the world. It was forty years after the signing of the Kanagawa Treaty of Friendship with American Commodore Matthew Perry, which broke the Japanese seclusion policy.

American President Benjamin Harrison announced, in his 1890 Christmas message, that the United States would host an international fair in Chicago from May to October, 1893, celebrating the 400th year after Christopher Columbus' discovery of the New World. The Japanese Government was the first to respond in favor. It offered to build a Phoenix Hall or Ho-o-den on the site of the World's Exposition to make it a gift to the city of Chicago, while negotiating with the American Exposition officers to have Japanese arts and crafts displayed at the Art Palace of the world fair.

During the latter half of the 19th century, the so-called world-fair period, Japan was not permitted to place its works of art in the art galleries of any world fair, except for the Chicago Exposition, because of the conventional prejudice on the part of the advanced nations of Europe, particularly France, that there was no other work of art in the world than oil-painting and sculpture. Although the beauty of Japanese arts and crafts was highly appreciated, they were not accepted as works of art. At the Chicago Exposition, however, the Japanese negotiators obtained the American concession to create a section for water-color painting and to designate a place for Japanese entries at the Art Palace.

The artists' circles in Meiji Japan had undergone sweeping changes under the influence of the anti-Buddhist movement, Westernization, and a nationalist counter-movement. Ernest F. Fenollosa (1853-1908) was the central figure who led the Japanese artists to respect Japan's ancient and traditional works of art and to preserve purely Japanese beauties. Among his followers were Okakura Kakuzo, Kuki Ryuichi, and Hamao Arata, who devoted their efforts to the founding of the Tokyo Fine Arts School. They were strict inspectors of the works of art to be exhibited at the Chicago Exposition. Above all, the Japanese paintings they

carefully selected for a display at the Art Palace were very small in number, less than thirty, compared to thousands displayed by the other countries.

Tsuchida Sekko's painting of birds and flowers was among those few sent to Chicago. He was a Nanga-school painter who devoted his life to the studies of Chinese classics and poetry, calligraphy, painting and seal-engraving under the distinguished scholars and artists of the time including Kusaba Senzan, Cho Sanshu, Kawamura Ukoku, Taki Katei, and Kawabata Gyokusho. How his painting survived the rigorous screening by the inspectors and in what form it was exhibited at the Art Palace of the Columbian Exposition is to be noted with special interest.

Sekko's works, including the one displayed at the Chicago Exposition, were placed on exhibition for the first time in Japan, in his birthplace Takayama, Gifu Prefecture, from October 25 through November 24, 2002.

* Tsuchida Sekko (1862-1906). Japanese names are given in the Japanese order, i. e., family name preceding given name.

江户后期的考证学者与段玉裁的《说文解字注》

藤 山 和 子

江户时代的儒学受中国清朝考证学的影响，从宽政起，至文化、文政、天保年间达到了考证学的全盛时期。其中心人物是狩谷棧斋。棧斋通过对小学的研究，在中国古典研究方面为我们留下了很多不朽的成果。当时在中国，段玉裁以其毕生精力撰写的名著《说文解字注》已面世。

在日本以《说文解字注》为课本首先举办“说文解字注读书会”的虽然是松崎慊堂，但是可以认为棧斋与冈本况斋、小岛成斋、涩江抽斋等人独树一帜，另行组织了“说文解字注读书会”。本论文旨在通过棧斋、况斋、成斋、抽斋等的著述，论证他们的学问不单是古典的考证疏通，而是追求真知的“求是”学，进而得出结论他们的学术研究方向与段玉裁是一致的。

本论文还指出考证学这种科学的有依据的治学态度在江户末期蔚然成风，这种风气成长追求客观事实的新精神，为下一时代接受文明开化思想奠定了基础。